

SPECIAL CATALOGUE NO. 5



ROBERT NANTEUIL

1630-1678

Catalogue for an Exhibition of his Portraits

With an Introduction by
LOUIS K. METCALF



To be opened Saturday the fourth of October and to last until
the 25th of that month

R. Ederheimer

Print Cabinet

366 Fifth Avenue, New York City



R. D. 153-I

LOUIS XIV

CAT. NO. 43

Illustrated Catalogue of an
EXHIBITION OF PORTRAITS
BY
Robert Nanteuil
1630-1678

With an Introduction by
LOUIS R. METCALFE



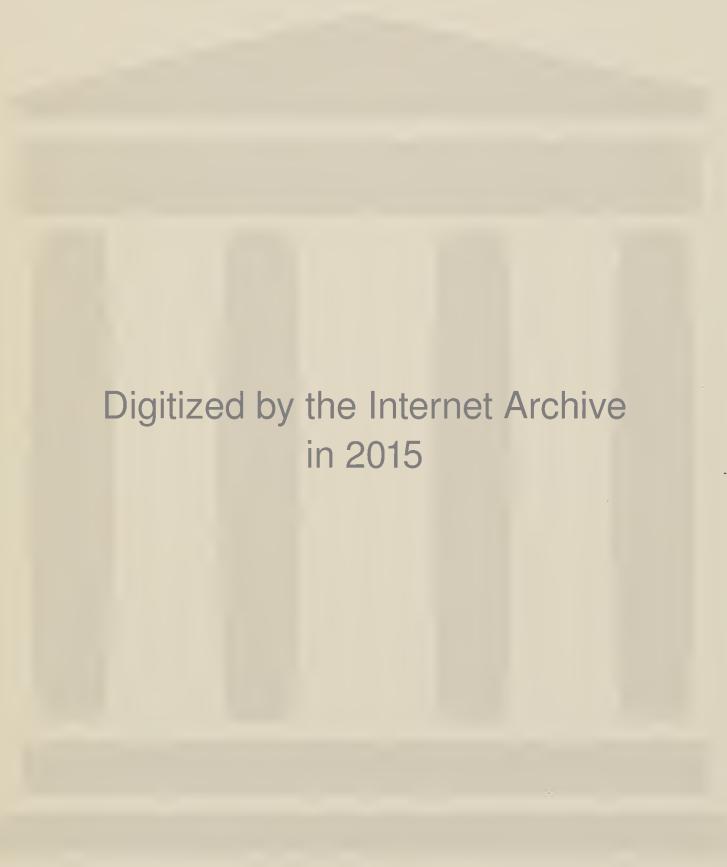
Opening Exhibition of the enlarged Quarters of

R. Ederheimer **Print Cabinet**
366 Fifth Avenue, New York

OCTOBER, 1913

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Original Drawing by Nanteuil

THE PORTRAIT OF ANTOINE ARNAULD

CAT. No. 1

:P R E F A C E : :



T has always been my ambition that my special catalogues should not be trade publications the ultimate fate of which would be the waste basket, but that they should possess at least some scientific merit, so that they might find their way as useful reference to the library shelves of the collector.

I am most happy indeed to be able to open my enlarged quarters for this coming season with a special exhibition, the catalogue of which may contain a few points of lasting interest..

Having devoted my studies of this summer to an altogether different field than the one presented here, studies which will form the basis for one of the next two publications on which I am now working, I have here departed from my old rule of writing the biographical introduction to the catalogue myself. To my great satisfaction one who is more worthy to preface a catalogue devoted to Nanteuil, Mr. Louis R. Metcalfe, has most kindly undertaken this task, and has contributed reading matter on the master, which contains new points of general interest.

The second point which may give this little book a lasting value is that I am fortunate enough to describe and reproduce here for the first time a hitherto unpublished drawing by our master. Drawings of Nanteuil are of the greatest rarity. The one shown here represents one of the known personalities of the period, the portrait of Antoine Arnould, whose features are known to us from Edelinck's engraving, and is authentic beyond any doubt.

The material here shown will give a fair idea of the work of the greatest master of portraiture, all his various styles in the different periods of his career are well represented by numerous "chefs d'œuvre" of his art.

To those friends who kindly contributed to the exhibit and especially to Mr. Metcalfe, Nanteuil's prophet in this country, I herewith want to express my profound gratitude.

RICHARD EDERHEIMER.

September, 1913.

ROBERT NANTEUIL

(1630-1678)

Revolutions in fashions, as well as in politics, have played havoc with many a well-established reputation and cast strange veils over countless niches in the temple of fame.

When, on the ninth of December, 1678, there died in Paris, in his house at the end of the Pont Neuf, Robert Nanteuil, *dessinateur et graveur du roi*, France lost one of the most brilliant ornaments of her most brilliant century. Nanteuil would have been celebrated if he had not been more than the head of the French School of Engraving, for in those days that art was more popular than the one to which it was as a handmaiden — Painting. But for the nation at large Nanteuil was more than a great technician, he was the most able illustrator of an epoch replete with illustrious characters; he was the real painter of the French Portrait Gallery of the Seventeenth Century, and his name was a household word. He was considered to be without an equal in his time, and the engravers of a hundred years afterward looked upon him as their master. Yet, what happened after his death?

The fashion changed in everything, and portrait engraving became less and less serious and dignified, as the tendency for display increased. In the plates of the Drevets and other artists of the Regency period more importance was given to the costume than to the head, and when finally the Eighteenth Century was in full swing in the reign of Louis XV, the *taille douce* was popular chiefly for the pretty pictures it usually depicted. Such serious, sober art as the quiet engraved heads which had been so much admired in the days of the *Grand Monarque* fell into positive disgrace. The portraits of Nanteuil were relegated to the garret, and they collected much dust in the portfolios of the print dealers. During the Empire and the Restoration they were all but forgotten, and at the auction sales of the Nineteenth Century, only a few well-known subjects succeeded in fetching more than a ridiculously



Carolus le Brun pinxit.

Charles le Brun sculpsit.

R.D. 37

POMPONNE DE BELLIEVRE

CAT. No. 10

low figure. In 1801, the portrait of *Pomponne de Bellievre* was sold for \$9, while sixteen years later it jumped to \$16. The progress was slow, but then it must be remembered that as late as 1775, the complete work of Nanteuil in 280 pieces had fetched only about \$100; this was at the Mariette sale.

It is only about six years ago that interest in Nanteuil's work was revived, but this time the appreciation was sincere and the enthusiasm of collectors decidedly keen. It has once for all been acclaimed as one of the most beautiful things in the realm of Art, and it is being persistently sought after on both sides of the Atlantic. If the average portrait at the Lawson Sale in 1908 fetched a record price, the Vente Hubert in Paris a year or so later, saw this figure doubled. At this time an abbé in Normandy who had only a few years previously bought a number of Nanteuil portraits from a Paris dealer, consented to part with them, but only after he had added a zero to the purchase price of each print. The dealer paid it unhesitatingly.

American interest in this artist was first aroused by the masterly treatment of his work in Mr. T. H. Thomas' "French Portrait Engravers of the Seventeenth and Eighteenth Centuries," and by an article on Nanteuil which appeared in the *Print Collectors' Quarterly*. Since then all the fine impressions of that master's work which have appeared on the market speedily found their way into the collections of the discerning. The number of enthusiasts is increasing, and the time is not far off when fine Nanteuils will be as rare as the masterpieces of Rembrandt, Dürer and Mantegna.

What is it that makes these plates worthy of so much admiration?

The answer is readily found. They represent the superlative degree, for they are indubitably the most beautiful things of their kind. The genius, enthusiasm and perseverance of the artist enabled him to master his art as completely as few artists ever did and he remains for all time the pastmaster of the engraved portrait. There was great talent in that school of engravers which

Colbert formed and fostered at the Gobelins, but the connoisseur may pore for days over the work of Mellan, Morin, Edelinck, Masson, the Poillys, Lenfant, Van Schuppen, Pitau, Trouvain, Vermeulen, Vallet, Baudet, Lubin, Huret, Grignion, Duflos and several others, and admire their skill in copper cutting and their brilliant drawing and modeling in a hundred splendid compositions —the moment he turns to Nanteuil's *Loret* or his life-sized portrait of *Turenne*, he will have such a revelation of technical power combined with God-sent genius for expressing human character that he is bound to exclaim: "Nanteuil is in a class by himself; this work is perfection."

What makes of him such an important artist is the fact that he was great as a painter as well as an engraver. According to his pupil Domenico Tempesti, who has carefully transmitted to posterity a great number of their master's sayings, Nanteuil considered that the successful portrait engraver had to be three men in one, a draughtsman, for the correct delineation of the form, an engraver or sculptor for the intelligent handling of the innumerable distinct lines which produce the modeling, and a painter for the unity and delicacy of the composition. The word he uses is "tendresse." That he was a born portraitist is proved by the enormous proportion of heads which he drew from life; he was par excellence the ideal *peintre-graveur*. Mellan is his only rival, for Masson, although he engraved as many as thirty-six plates *ad vivum* cannot possibly be compared to him as a draughtsman, and Edelinck is not known to have designed a single portrait from life.

These original drawings of which so few have been preserved, were at first done with crayons, but gradually the artist developed his ability to use colored chalks until he became the first great pastellist. Tempesti gives an interesting description of how Nanteuil systematized his work from life. The pastel portrait was made in three sittings of exactly two hours each, the first of which was entirely devoted to a diagram in which the distances between the principal point of the face were laid out with mathematical



W.B. & A. Laddell. 1816. A. J. - from "Le Cabinet des Estampes".

R.D. 198-1 HENRI DE SAVOIE, DUC DE NEMOURS CAT. NO. 57

precision. The second was taken up with the general distribution of color and modelling, and during the third the artist secured all the refinement of his model's expression. He believed in catching him in a cheerful mood. "A man shows what natural animation he possesses, at the moment when, on being called he suddenly turns around and listens; it is then that his portrait should be made." To keep his model from being bored was his constant preoccupation, and he would invite his friends to sit around and enliven the conversation. Well can we imagine the effect on the sitter of the Wit of Sarrazin, the sarcasm of Menage and the irresistible humor of Loret. Anyone who sat to Nanteuil, remained his friend for life; it is evident that they all enjoyed being his models because their smile is so natural.

The only troublesome one was the King; at the end he got tired of sitting for Nanteuil every year, and that conscientious artist had some difficulty in following the changes which time brought to the royal features. Nevertheless, he succeeded admirably. His talent for catching a likeness was so great that it met with instant recognition. After he had arrived in Paris from Rheims in 1647, penniless and unknown, "it was not long," says the chronicler, "before Nanteuil was forced to move into lodgings better suited for the reception of the distinguished persons who sat for him." Few artists began their career under more powerful patronage. We can see by his earliest print that he was befriended by *Dupuy*, the royal librarian, and by the *Marquis of Mouy* and the Dukes of *Mercoeur*, *Nemours* and *Bouillon*. From these grandes to the Court there was but a step, a step on which rested the Prime Ministers. To the faithful portraiture of these he devoted all his powers, and he engraved no less than fourteen portraits of that sly diplomatist of the old school, *Mazarin*, who always called him Mons. de Natouil—six of his fellow townsmen, *Colbert* and ten of that faithful servant *Michel le Tellier* who became Chancellor.

Of the King he made eleven different engraved portraits and

they remain the most convincing documents we possess on the *roi soleil*.

Between 1650 and the year of his death, Nanteuil had for models so many of the prominent personages of Versailles and Paris that Boileau could not help remarking in verse that to be painted by that artist was to be crowned with laurels. There are no less than 216 different plates, some being almost miniatures, and 36 life size, and each one has great human interest. Throughout them all the technique is most remarkable, whether the face be modelled with dots, à la Morin, as in the little portrait of *Dupuy*—or whether it be treated in long, flowing lines, and in the portraits of *Hesselin*, and *Perefixe de Beaumont*, he outdistances Mellan. When he has fully developed his own inimitable style, the portrait shows incredible finish and perfection of modeling as in the well-known portrait of *Pomponne de Bellièvre* and those of *Auvry*, *Nicolas Fouquet*, *Charles-Maurice Le Tellier*, *de Neufville*, *Le Vayer* and *Colbert*. Nothing more simple can be imagined than the portrait of *Maridat*, nor can there be greater refinement of expression than in those of *Marolles* and the Marquis *Seguier de Saint Brisson*.

No engraver has read so deeply into the character of his sitters; he had no mannerisms and with each new model he treated a different type. In his work we have all the characteristic elements of Seventeenth Century France. We have the worried brows of men of state in the case of *Arnauld de Pomponne* and *Colbert*; the overbearing look of royalty, in *Louis XIV* and his mother, *Anne of Austria*; the sly cunning of the intriguing politician in the portrait of the brothers *Fouquet*, who almost stole the kingdom, and of *Mazarin*, who squeezed a fortune out of the state treasury; the prosperous air of church dignitaries—like the great *Bossuet*, here much younger than in his famous portrait engraved by *Drevet*, and *Harlay de Chanvallon*, the fawning courtier, whom *Madame de Montespan* made Archbishop of Paris. The quack of the day is not missing, for in *Guenault* we have a physician of the Queen, who is undecided as to what new-fangled pill to prescribe.



R. D. 45-I

JACQUES BENIGNE BOSSUET

CAT. NO. 15

The poet without humor is well represented by *Chapelain*, and the jovial satirist of the day finds perfect expression in the rotund face of *Loret*. There are knights in armor, presidents of the Parliament in ermine mantles, counsellors of the King in their black cassocks, and even a noble woman, *Marie de Bragelogne*, in the garb of a deaconness. All these plates bear the stamp of a portraitist who has a great idea of his art; they are treated with breadth and rare distinction. No detail of the costume is neglected, and the oval frame and background are engraved with the greatest care, but the artist's ideal is evident at every step. His purpose was to express character, to represent a living being, in all the outward calm of nature, and his efforts were crowned with success. I cannot conclude better than by quoting the last paragraph of Mr. Thomas' chapter on Nanteuil:—

“Nanteuil was thoroughly characteristic of his time. In fact, all the qualities of his genius—and even the circumstances of his life, contribute to make his art a perfect expression—the fullest expression in portraiture, of the spirit of this period. Just as his sitters were the foremost men of that wonderful generation which gave to the reign of Louis XIV nearly all it had of greatness and brilliance,—so his qualities were the finest qualities of the French genius of the Seventeenth Century—the third quarter of the Seventeenth Century. In his art are the vitality and deep inspiration—the largeness and solidity,—the perfection of form, and the severe standard of taste,—the measure and discipline and restraint, all of those qualities, in fact, which have made the arts of this time stand out ever since as classics. Every period in France has had one painter who above all others has summed up its whole spirit. Nanteuil is the painter of the early Louis XIV—just as Rigaud was to be of the later Louis XVI, and a Philippe de Champaigne had been of the Louis XIII. So that, as a final tribute to his fame, we must give Nanteuil an important place in the history of French Art—as the painter of an epoch.”

LOUIS R. METCALFE.

Catalogue

(Arranged in the order of Robert-Dumesnil. All items marked with an asterisk will be on view in portfolio or on shelves, all others on the walls.)

1 Original Drawing by Nanteuil

representing the Portrait of Antoine Arnauld (1612-1694)

The famous theologian and Port Royalist, whose controversies on the Jansenist and Calvinist questions stirred Christendom.

Crayon drawing in black and red, $18\frac{1}{8}$ in. by $13\frac{3}{4}$.

See reproduction in frontispiece.

2 Anne d'Autriche, Reine de France

R. D. 23

The most important of the six portraits which the artist made of women; it was made a few months before the Queen's death.

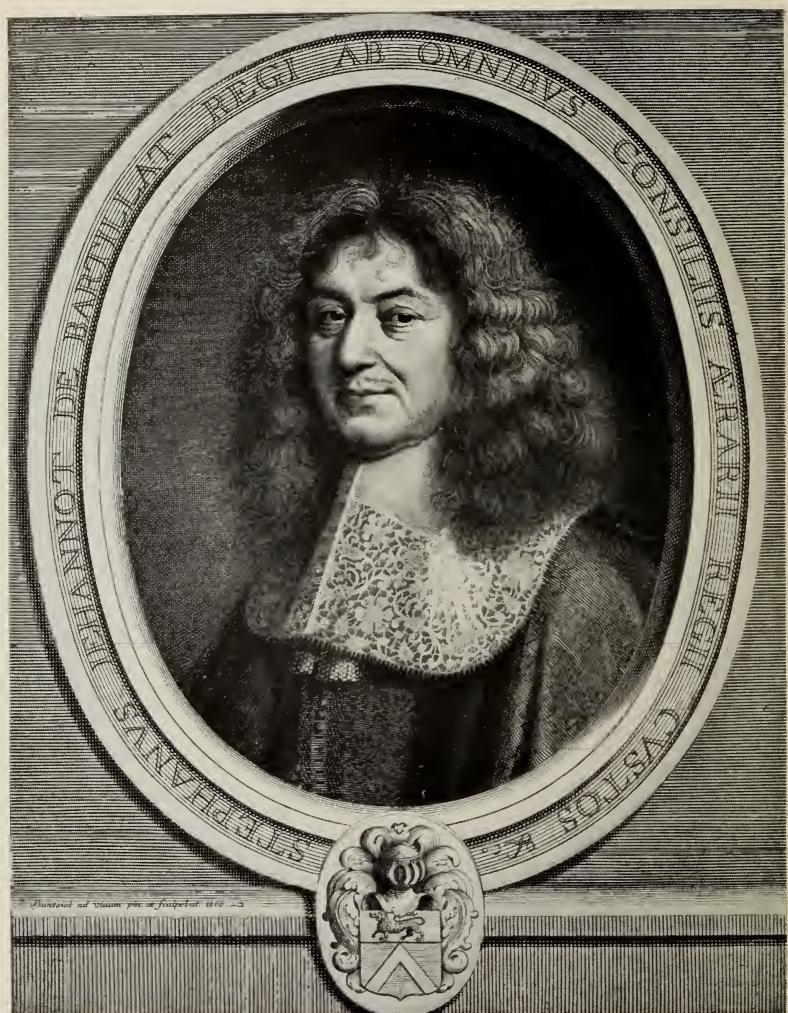
Second state. Engraved in 1666.

3 Simon Arnauld de Pomponne, Ministre d'Etat

R. D. 24

The firm statesman who is so often mentioned in Madame de Sévigné's "Letters." He was removed from office by the machinations of Louvois, but was restored to royal favor in 1691.

Third state. Engraved in 1675.



R.D. 32-I

ETIENNE JEHANNOT DE BARTILLAT

CAT. No. 8

4* **Dreux d'Aubray, Lieutenant Civil au Châtelet de Paris**

R. D. 25

Only state. Engraved in 1658.

He was the first victim of his daughter, the Marquise de Brinvilliers, the famous poisoner of the Seventeenth Century.

5 **Claude Auvry, Evêque de Coutances,**

Trésorier de la Sainte Chapelle

R. D. 26

First state. Engraved in 1660.

One of the most delicate and subtle portraits of the artist, in a magnificent impression.

6* **Antoine Barberin, Cardinal, Archevêque de Rheims,**

R. D. 29

He was the head of the famous Barberini family of Rome, which had made itself so odious by its exactions that it was forced to take refuge in France.

Third state. Engraved in 1664.

7 **The Same**

R. D. 30

Only state. Engraved in 1664.

8 **Etienne Jehannot de Bartillat, Garde du Trésor Royal**

R. D. 32

First state. Engraved in 1666.

Brilliant impression of a particularly strong and decorative portrait.

See reproduction.

9 **François de Vendôme, Duc de Beaufort** R. D. 33
The "Roi des Halles" of the War of the Fronde.
After the painting by Nocret.
Second state. Engraved in 1651.

10 **Pomponne de Bellièvre,**
Premier President au Parliament de Paris R. D. 37
Sometime Ambassador to Sweden, and one of the few philanthropists of his time.
Silvery impression of the second state, of extreme beauty.
Engraved in 1657, after the painting by Charles Lebrun.
See reproduction.

11 **François Blondeau,**
Président de la Chambre des Comptes R. D. 40
Only state. Engraved in 1653.
Most successfully treated in the style of Mellan.

12* **Bochart de Saron, Chanoine de l'Eglise de Paris** R. D. 42
Only state. Engraved in 1651.

13* **Gilles Boileau, Greffier de la Grand'
Chambre du Parlement de Paris** R. D. 43
Father of the poet.
Second state. Engraved in 1658.

14 Jacques Benigne Bossuet,
Evêque de Condom, puis de Meaux R. D. 45

The famous preacher whose philippics against vanity made the entire court tremble, in the chapel of Versailles, is here shown in a particularly human portrait which represents a precious historic document.

Beautiful impression of the first state, before change of the word "Condomensis" into "Meldonensis. Of great rarity.

Engraved in 1674.

See reproduction.

15* Victor Le Bouthillier, Archevêque de Tours R. D. 54

Only state described by Robert Dumesnil.

Engraved in 1654. After the painting by Philippe de Champaigne.

16 Marie de Bragelogne, Veuve de Claude Le Bouthillier,
Surintendant des Finances R. D. 57

She was the mother of the Secretary of State Chavigny, and is shown here in the garb of a deaconess. The modeling of this face recalls the finest portraits of Holbein.

Very fine impression of the fourth state.

Engraved in 1656.

17 Jean Chapelain, Membre de l'Académie Française R. D. 60

One of the founders of the Academy, and the author of the poem "La Pucelle," a work which was completely subscribed

to before it had been begun, and read by very few after it was finished.

Third state. Engraved in 1655.

18 **Pierre du Cambout, Cardinal de Coislin** R. D. 69

He was at one time Chaplain of Versailles.

Third state. Engraved in 1658.

19 **Jean-Baptiste Colbert, Controleur General des Finances**

R. D. 72

The great statesman who accomplished so much for France is here shown at the beginning of his career, young and apparently carefree.

Engraved in 1662. After the painting by Philippe de Champaigne.

From the Rumpf Collection. Magnificent impression of the first state, without margin.

See reproduction.

20 **Jacques Nicolas Colbert, Archevêque de Rouen** R. D. 78

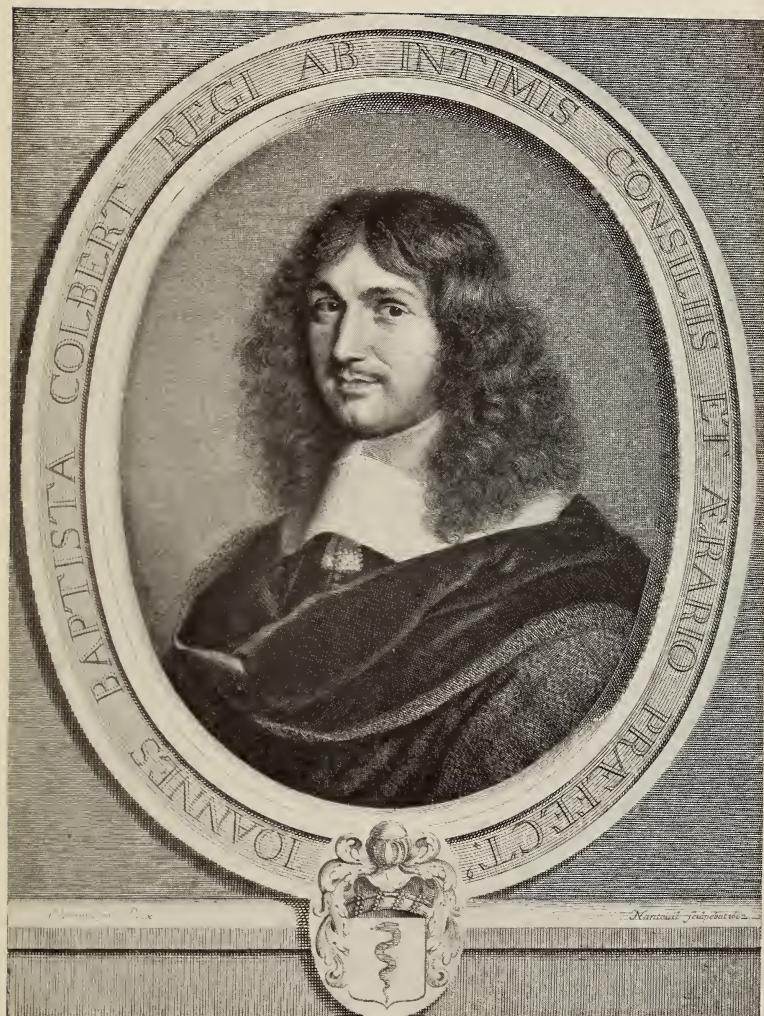
The son of Jean-Baptiste Colbert is here shown at the age of fifteen, when he was Abbé du Bec.

This plate was made for the thesis of Nicolas de Bragelonne.

Second state. Engraved in 1673.

21 **Louis Doni-d'Attichy, Evêque d'Autun** R. D. 83

Only state. Engraved in 1665.



R. D. 72-I

JEAN-BAPTISTE COLBERT

CAT. NO. 19

22 **Pierre Dupuy, Conseiller d'Etat,
Garde de la Bibliothèque Royale** R. D. 87
The first portrait engraved by Nanteuil. At this time he was under the influence of Morin.
Only state. Engraved in 1648.

23* **The Same** R. D. 88
Only state. Engraved in 1652.

24 **Bernard de Foix de la Valette, Duc d'Espernon** R. D. 91
The last representative of feudalism in France. He was the son of the Duc d'Espernon who rode in the carriage with Henry the Fourth when the latter was murdered.
Second state. Engraved in 1650, when Nanteuil began to come under the influence of Mellan.

25* **Hippolyte Feret, Curé de Saint-Nicolas-du-Chardonnet et Grand Vicaire de Paris** R. D. 95
First state. Engraved in 1669.

26 **Basile Fouquet, Abbé de Barbeaux et de Rigny,
Chancelier des Ordres du Roi** R. D. 97
He was the brother of Nicolas Fouquet and at one time principal spy of Mazarin. His cowardice hastened the downfall of his powerful brother, and he died in disgrace.
From the Galichon and Ambroise Firmin Didot Collections. A splendid impression.
First state. Engraved in 1658.

27 **Nicolas Fouquet, Surintendant des Finances** R. D. 98

It is particularly interesting to note that this portrait was made and engraved in the same year in which Fouquet was arrested. For a long time he had been under suspicion, and must have realized, as he sat to Nanteuil, that the days of his power were numbered.

Nothing more interesting exists in the realm of historical portraits.

First state. Engraved in 1661.

See reproduction.

28* **Jean Fronteau, Chanoine de Sainte Geneviève.** R. D. 99

Only state. Engraved in 1663.

29 **Jean-Baptiste Budes, Comte de Guébriant,
Maréchal de France** R. D. 104

He was the leader of the armies of Louis XIII, a famous general, diplomat and orator.

First state. Engraved in 1655. After the painting by an unknown artist.

30 **François Guenault, Médecin de la Reine** R. D. 105

Only state. Engraved in 1664.

One of the strongest portraits engraved by Nanteuil.

31 **François de Harlay de Chanvallon, Archevêque de Paris**

R. D. 107

He was the fawning courtier who was made Archbishop



R. D. 98

NICOLAS FOUCET

CAT. No. 27

through the influence of Madame de Montespan. It is said that he refused to give Molière a Christian burial.

Second state. Engraved in 1671.

32 **Louis Hesselin, Conseiller d'Etat,**
Maître de la Chambre aux Deniers R. D. 110

First state. Engraved in 1658.

This portrait is admirably treated in the style of Mel lan. Robert Dumesnil thinks it was the result of a bet.

33 **Guillaume de Lamoignon,**
Premier Président du Parlement de Paris R. D. 120

Only state. Engraved in 1663.

A particularly beautiful portrait of one of the finest characters of the century.

34* **Louis Phelypeaux de la Vrillière, Secrétaire d'Etat**
R. D. 123

Third state. Engraved in 1662.

35 **Michel Le Tellier, Ministre d'Etat,**
puis Chancelier et Garde des Sceaux de France R. D. 128

Michel Le Tellier signed the Revocation of the Edict of Nantes and died happy the day after.

Engraved in 1653. After the painting by Philippe de Champaigne.

Brilliant impression of the second state.

See reproduction.

36 The Same

R. D. 135

Engraved in 1661.

The most beautiful of the ten Le Tellier portraits.

From the Ambroise Firmin Didot Collection. A
splendid impression of the second state.

37 Charles Maurice Le Tellier, Archevêque de Reims

R. D. 139

Fourth state.

This is the portrait engraved in 1663, but retouched
and modified in 1664.

The son of Michel Le Tellier is here shown as Abbé de
Lagny. He distinguished himself by his hatred of Turenne.

38 The Same

R. D. 140

In this portrait the personage is shown as Coadjutor of the
Archbishop of Rheims and Almoner to the King.

Engraved in 1670.

Superb impression of the first state; of great rarity.

39 François de la Mothe le Vayer, Conseiller d'Etat

R. D. 143

One of the first members of the French Academy and a
famous savant who was preceptor of the Duc d'Orleans,
brother of the King, and in 1651 entrusted with the education
of Louis XIV himself.

Second state. Engraved in 1661.

This plate is one of Nanteuil's masterpieces.

See reproduction on cover.



R.D. 123

MICHEL LE TELLIER

CAT. No. 35

40* **Dominique de Ligny, Evêque de Meaux** R. D. 145
Only state. Engraved in 1661.

41 **Hugues de Lionne, Secrétaire d'Etat** R. D. 146

First state. Engraved in 1655.
One of the most charming of the set of small portraits
of personal friends of the artist.

42 **Jean Loret, Poète** R. D. 150

The author of "La Muse historique" and the famous pamphleteer of the War of the Fronde.
Third state. Engraved in 1658.
A masterpiece of portrait engraving.
Kindly lent for this exhibition.

43 **Louis XIV.** R. D. 153

Engraved in 1662.
This is the engraving of the first of the royal portraits
which Nanteuil made from life. The King was at that
time 24 years old and under the spell of Mademoiselle
de la Vallière.
Beautiful impression of the first state; of the greatest
rarity.
See reproduction.

44 **François Mallier du Houssay, Evêque de Troy** R. D. 167
Second state. Engraved in 1657. After the painting
by Philippe de Champaigne.

45 **Pierre de Maridat de Serrières, Conseiller au grand Conseil** R. D. 168

Only state. Engraved in 1653.

This plate shows Nanteuil's technique reduced to its greatest simplicity.

46 **Michel de Marolles, Abbé de Villeloin, Homme de lettres et grand curieux d'estampes** R. D. 171

He was the prince of print-collectors, who sold his collection of 123,400 original drawings and prints to the King. Besides he was a warm friend of the artist.

First state. Engraved in 1657.

47 **Jean de Maupeou, Evêque de Chalons-sur Saône.** R. D. 173
Second state. Engraved in 1671.

48 **Jules Mazarin, Cardinal, Ministre d'Etat** R. D. 178
Only state. Engraved in 1656.

49* **The Same** R. D. 180

In the two cartouches are represented the battle of Rethel during the Fronde, and the raising of the siege of Arras by the Spaniards.

Second state. Engraved in 1656.

50 **The Same** R. D. 184
First state. Engraved in 1659.
See reproduction.



R. D. 184-1

CARDINAL MAZARIN

CAT. No. 50

51 The Same R. D. 187
Engraved in 1661, after the painting by Mignard.
First state, with the inscription: "Hic Est Monstro-
rum Domitor Pacator et Orbis."

52 Henri de Mesmes, Président à Mortier au
Parlement de Paris R. D. 191
First state. Engraved in 1650.
A fine impression of one of the early portraits, en-
graved when the artist was under the influence of
Mellan.
See reproduction.

53* Jean Antoine de Mesmes, Président à Mortier au
Parlement de Paris R. D. 192
First state. Engraved in 1655.

54 Edouard Molé, Président à Mortier au Parliament
de Paris R. D. 193
Only state. Engraved in 1653. After the painting
by an unknown artist.

55 François Molé, Abbé de Sainte Croix de Bordeaux,
puis Maître des Requêtes R. D. 195
Only state. Engraved in 1649, and one of the earliest
plates of the artist.

56* Henri de Lorraine, Marquis de Mouy R. D. 197
First state. Engraved in 1651.

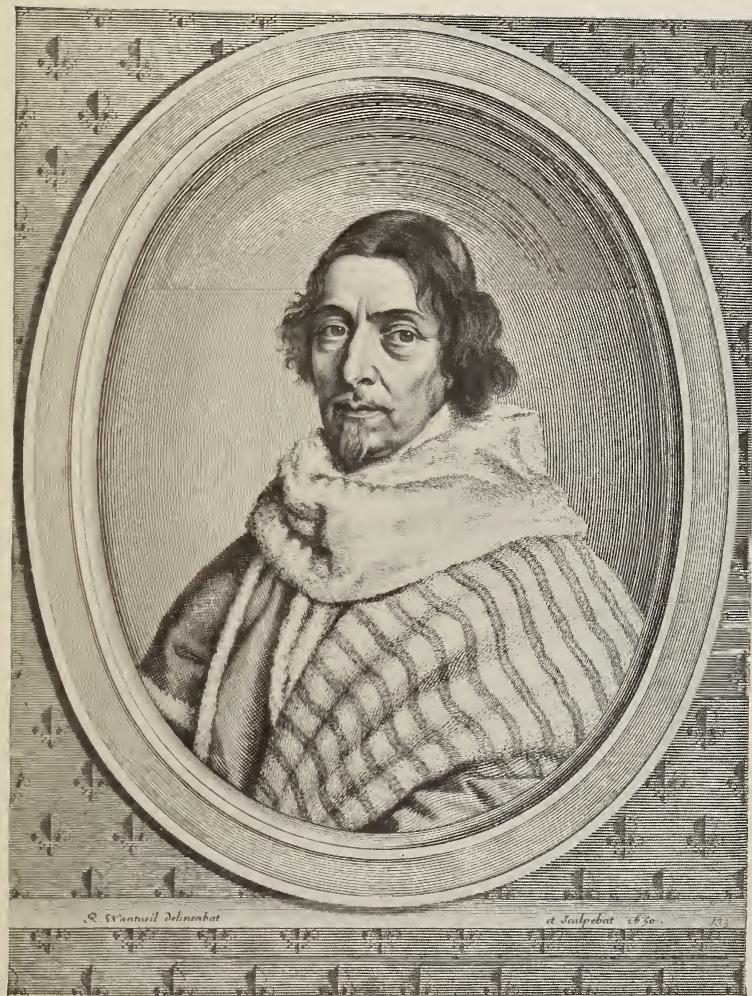
57 **Henri de Savoie, Duc de Nemours** R. D. 198
Engraved in 1651.
Impression of the first state and supreme beauty; of
great rarity.
See reproduction.

58 **François de Nesmond, Evêque de Bayeux** R. D. 202
Fourth state. Engraved in 1663.

59 **Ferdinand de Neufville, Evêque de Chartres** R. D. 203
Brilliant impression of the second state. Engraved in
1657, after the painting by Philippe de Champaigne.
One of the most beautiful of all engraved portraits.
See reproduction.

60 **Nicolas Potier de Novion, Premier Président au
Parlement de Paris** R. D. 206
Second state. Engraved in 1656.

61 **Hardouin de Peréfixe de Beaumont,
Archevêque de Paris** R. D. 211
He was chosen in 1644 to be the preceptor of the King—
became four years later Bishop of Rodez, then Confessor
to Louis XIV and Archbishop of Paris. He wrote a life of
Henry IV, which became very popular.
The first of the four engraved portraits of Perefixe is a pen-
dant to that of Hesselin—and a remarkably successful imi-
tation of Mellan at his best.
First state. Engraved in 1662.



R.D. 191-I

HENRI DE MESMES

CAT. No. 59

62* **The Same** R. D. 212
Second state. Engraved in 1663.

63 **The Same** R. D. 213
Only state. Engraved in 1665.

64* **Claude Regnauldin, Procureur Général au grand Conseil** R. D. 215
Second state. Engraved in 1658.

65 **Pierre Seguier de Saint-Brisson, Prévôt de Paris** R. D. 224
Only state. Engraved in 1659.
This portrait of a close friend of the artist is one of Nanteuil's masterpieces—a superb and most subtle piece of characterization.

66* **Jean Baptiste van Steenberghen, Conseiller du Roi au Conseil de Flandre** R. D. 226
Fourth state.
Engraved in 1668. After the painting by Duchastel.

67 **Louis François de Suze, Evêque de Viviers** R. D. 227
This portrait shows Nanteuil's draughtsmanship at its best. De Suze died in 1690 the oldest Bishop in Christendom: he had held the See of Viviers for seventy-six years.
Engraved in 1656.
Impression of the first state of greatest brilliancy.

68* The Same

Impression of the second state

69 Denis Talon, Président à Mortier au Parlement
de Paris

R. D. 228

Talon had been Procureur General at the famous trial of
Nicolas Fouquet.

Only state. Engraved in 1656.

70 Claude Thevenin, Chanoine de l'Eglise de Paris

R. D. 231

Engraved in 1657.

Superb impression of the second state; very rare.

Engravings sold during the course of the exhibition will not be
delivered before its close.



R.D. 203

FERDINAND DE NEUFVILLE

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